Henry used to spend hours and hours teaching people. I tised to think impatiently: " Acting can't be taught."

Gradually I learned to modify this conviction and to recognise that there are two classes of actors:

1. Those who can only do what they are taught.
2. Those who cannot he taught, but can be helped by suggestion to work out things for themselves.

Henry said to nie once : " What makes a popular actor ? Physique 1 What makes a great actor ? Imagination and sensibility." I tried to believe it. Then I thought to myself: " Henry himself is not quite what is understood by " an actor of physique," and certainly he is popular. And that he is a great actor I know. He certainly has both imagination and ' sense and sensibility.' " After the lapse of years I begin to wonder if Henry was ever really *'popular.*

It was natural to most people to dislike has acting—they found it queer, as some find the painting of Whistler—but he forced them, almost against their will and nature, out of dislike into admiration. They had to come up to him, for never would he go down to them. This is not popularity.

Brain allied with the instinct of the actor tells, but stupidity allied with the instinct of the actor tells more than brain alone. I have sometimes seen a clever man who was not a bern actor play a small part with his brains, and have felt that the cleverness was telling more with the actors on the stage than with the audience.

Terriss, like Mrs. Pritchard, if we are to believe what

Dr. Johnson said of her, often did not know what on earth he was talking aljout I One morning we went over and over one scene in " Much Ado "—at least a dozen times I should think—and each time when Terriss came to the speech, beginning:

> **"What** needs **the** bridge much broader than the **&ood/***